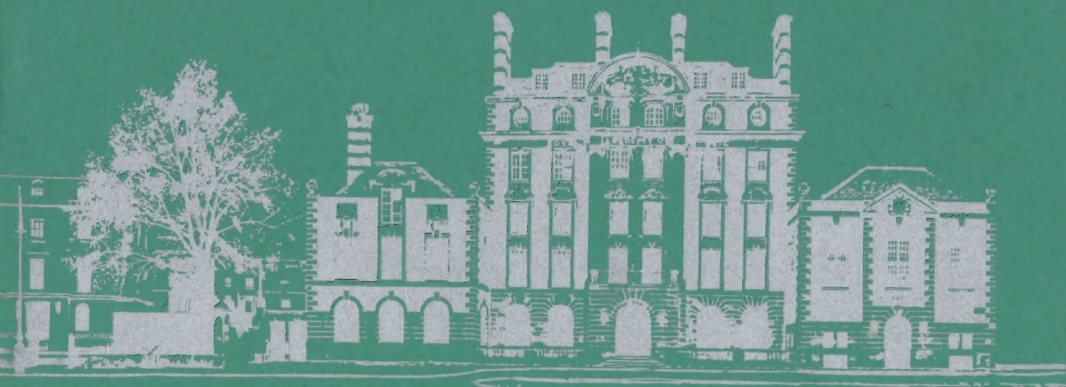
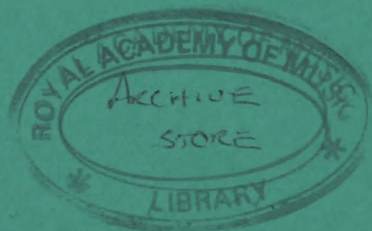
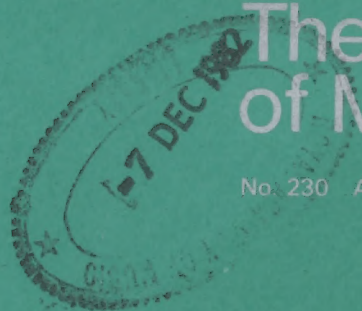


# The Royal Academy of Music Magazine

No. 230 Autumn 1982





## The Royal Academy of Music Magazine

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With the Editor's Compliments

# The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

**Editor Robin Golding**

No. 230 Autumn 1982

Royal Academy of Music  
Marylebone Road, London NW1

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The retirement of Sir Anthony Lewis, after fourteen eventful years as Principal, was marked by a whole series of events in the Summer Term. These included a 'Concert by the Faculties' on 5 July, conducted by Sir Anthony himself, and a chamber concert given for him by various members of the Professorial Staff on 8 July (details on page 27), and a surprise item in the Graduation Ceremony on 16 July, when the new graduates, under the Academic Tutor, sang his praises to the strains of an Anglican chant. But the most eloquent tribute to Sir Anthony and Lady Lewis was the address given by Dame Janet Baker at the Annual Dinner of the RAM Club on 8 June, and which is reproduced, with her kind permission on page 22.

While sending the Lewises all good wishes in what will surely be a very active 'retirement', we welcome Dr David Lumsden and his wife Sheila. At least they will not be so baffled as most of us are by the new room-numbering system, which removes the distinction between the main Academy building and the 'Annex' in York Terrace East and designates rooms throughout the Academy according to their floor-level, thus: LG 1 and upwards (ground floor and basement); G 1 and upwards (ground floor); 101 and upwards (first floor); 201 and upwards (second floor); 301 and upwards (third floor); 401 and upwards (fourth floor); and 501 and upwards (fifth floor). This re-numbering is, of course, sensible and welcome; but how long will it take to register mentally? Two or three years ago Hugh Marchant moved from his ancient domain, Room 59, on the top floor of the main building, and it took us ages to connect him with G 82 in the Annex. Now we have to come to terms with the fact that Guy Jonson teaches in 217, not Room 34; John Davies in 406, not Room 50; Sidney Griller in 216, not Room 33; that Room 15 (the Barbirolli Room) is now 114; that the General Office, for decades Room 6, is now G 17; and that the secretaries' office, traditionally Room 8, is now G 9. Even that holy of holies, the Duke's Hall, is G 30. Such is progress!

A further substantial gift has been received by the Academy from the anonymous donor whose previous generous gift was acknowledged in the Summer 1981 issue. The Academy wishes to express its very great appreciation for this second gift; details of how the money has been spent will be given in a future issue.

## A first report

David Lumsden

(This report was presented to the Governing Body meeting on the 7 October 1982 and is reproduced by kind permission of the Governing Body.)

In this, my first report, you will be expecting some indication of how I see the future of the Academy. I offer these first thoughts only for what they are—preliminary, only partially researched, subject to modification in the light of further knowledge and experience and by no means comprehensive, exclusive, authoritative or definitive. First I shall seek the consolidation and extension of my predecessor's outstanding contribution by:

- (a) The refinement of internal procedures and organisation
- (b) The continuation of the search for funds to complete the rebuilding programme
- (c) The enhancement of the Academy's contacts and reputation in the outside world, most particularly as a conservatoire of international standing in the training of performers of the highest quality.

While I am conscious of the traditions of the Academy, and I shall seek to preserve and enhance these, I am even more conscious of the inevitability of change and the need for adaptation to the foreseeable needs of the future. I see change, and always have, as natural, necessary, even welcome, not as a threat or a criticism of the past. At its best and most productive change is evolutionary and spontaneous, informed and controlled as it should be by democratic processes of consultation towards consensus. I shall seek to persuade staff and students rather than direct them, although if hard decisions have to be taken I shall take them, knowing full well that in such a situation, however sensitive one is, someone is likely to be hurt.

I have already begun a series of individual interviews through which, in the course of my first year, I intend, if at all physically possible, to meet face to face every single member of the Academy to discuss their own particular needs and view of the future. The response, even after only two weeks, has been exciting and illuminating, at least for me. I already have more than enough material and thinking about improvements to keep me busy for a long time. Areas of particular concern which have emerged very clearly and unanimously from these early discussions are:

- (a) The arrangements for orchestral training
- (b) The dangers of compartmentalisation in thinking and practice
- (c) The widening of chamber music provision
- (d) The primitive back-stage provision for opera
- (e) The need for proper training in 'early music'
- (f) The integration of contemporary music into the normal pattern of life here
- (g) Communication and the fuller involvement of all staff and students in decision-making
- (h) The need for wider horizons and links with outside bodies such as opera houses and orchestras
- (i) Restructuring of courses, with special concern for high-flying performers and postgraduates.

These, I reiterate, are only first thoughts. There are very likely to be more, perhaps more urgent, areas of concern which will come to light as time unfolds. I have deliberately not revealed my own priorities and convictions, because I do not wish at this stage to inhibit or influence the thinking of people who know much more about the place than I do. But I will say that, for myself, I shall hope to involve myself in the professional performance and educational side of the Academy, at least as thoroughly as in the administrative, pastoral and social life here. I see myself as simply one element in a highly complex, sophisticated system, with a special role, certainly, but in no way more or less important than anyone else: a catalyst, if you like, whereby the enormous well of talent, experience and goodwill is focussed and directed to the common good and the welfare of each individual in the institution. I can function fully only if all members of the community are as frank and open with me as I am with them.

The prospects for the future are exciting and challenging, and perhaps brighter than some of us dare hope. Everybody depends on everyone understanding and supporting each other. I pledge myself to work unstintingly to this end, and I wish every member of the Academy, past, present and to come, joy and fulfilment in their life and work.



The Prizegiving Ceremony was held in the Duke's Hall on Thursday 15 July, with HRH Princess Alice, Duchess of Gloucester presenting the prizes and Peter Hemmings proposing a vote of thanks. Honorary Fellowship of the RAM was conferred on Lady Lewis, who was presented by Rex Stephens; Lady Lewis responded. Before the ceremony Jenny Stinton (flute), Kieron Moore (oboe), Linda Merrick (clarinet), Alan Jones (horn) and Jean Owen (bassoon) played Peter Müller's Quintet No 1 in E flat, and after it Nicholas Durcan (organ) played the *Introduction and Allegro* from Guilmant's Symphony No 1. In a short recital during the ceremony Paul Copas (clarinet) and Robert Colley (piano) played Debussy's *Première Rapsodie*, Charles Naylor (baritone) and Nicola Bibby (piano) performed Duparc's *Le Manoir de Rosemonde* and Howells's *King David*, and Ruth Lawrence (violin) and Joanna MacGregor (piano) played Wieniawski's *Polonaise brillante* in D, Op 4.

The Principal, Sir Anthony Lewis, spoke as follows: 'Your Royal Highness, my Lord Mayor, Mr Chairman, Ladies and Gentlemen. Your gracious presence here today, Ma'am, gives us all great pleasure and lends a very special distinction to the occasion. For myself, personally, your wish to be present on this, my last Prizegiving at the Academy, I regard as an honour which I deeply appreciate. I would also like to express to you, Ma'am, my warm gratitude for the constant support that you have given me over the years by your presence at notable events during my term of office. During the wilderness years, when the Theatre was building, you followed our operatic performances round their various outside locations, and at an earlier production of *The Magic Flute* even braved the perils of being seated on an artificially created mossy bank. I thank you, Ma'am, for your many manifestations of interest in the Academy's fortunes and for your appreciation of its achievements.

'The constant support you have given me, Ma'am, has been matched throughout my time at the Academy in all spheres of its life, spreading out from the Governing Body and comprising all departments, academic and administrative. When I arrived the Governing Body was headed by Sir Gilmour Jenkins, whose death last year must sadly be recorded. Sir Gilmour led with wisdom and sympathy a committee, who with their distinction in the world of affairs, provided much valued counsel in the variety of tasks that confronted me. In accepting the challenge of these tasks I have had the indispensable help of my two senior colleagues the Administrator and the Warden. While the Development Plan was being carried out the physical structure looked solid enough, but there were times when the financial fabric seemed to be without visible means of support. Without Mr George Hambling's adroit management of our finances the completion of the work might have been in jeopardy, but he manipulated our resources with an agility that recalled the deft footwork of a ballet dancer, however unusual he might find the comparison. This is, of course, only one example of the many ways in which he has provided the Academy with a firm and resourceful administrative structure. On the academic side Mr Noel Cox, with his wide experience and comprehensive knowledge of musical affairs, has given me invaluable help in a constantly evolving academic situation. One of his many functions is to oversee the examinations and numerous prize competitions which feature in today's Prize List. Its length and detail gives an indication of the magnitude of his

task. I mention these two colleagues as representatives of the two main sections into which the Academy's staff is organised, but my gratitude for loyal and productive support extends right through the establishment, at every level. This also applies very much to the student body, which by its sound leadership and co-operative spirit has created an atmosphere conducive to the concentration and application which an advanced training in music demands. In an institution in which getting on for a thousand musicians are involved at one time or another absolutely anything could happen, and plenty does, and I warmly appreciate that all concerned have not only extended their co-operation to me but, by mutual support, have kept the Academy steadily on course.

'The achievements of the past year have, as usual, been many and varied. Last November the Opera Department mounted a much-praised production of Stravinsky's *The Rake's Progress* conducted by Steuart Bedford, in which the principals met the exacting demands of the score, and the chorus portrayed the seamier side of London life with obvious relish. The spring production was Mozart's *The Magic Flute*, in which we welcomed a new conductor, Nicholas Cleobury, to the desk. In this Summer Term also, normally a quiet one on the operatic side, there have been some enterprising events, including the first production in England of Milhaud's *Salade*. It is pleasant to record that Charles Naylor, the Nick Shadow in *The Rake*, has been offered and has accepted a solo contract with the Vienna State Opera. A quartet of his fellow students (Anne Stuart-James, Sally Daley, Geraint Roberts and Lawrence Wallington) have recently distinguished themselves as soloists in Brahms's *Liebesslieder* Waltzes in a RPO Festival Hall programme conducted by Antal Dorati. Other quartets, this time of the string category, have made this a rather special chamber music year. 1981 was the seventieth birthday of Sidney Griller, our very eminent Director of String Chamber Music, and in his honour six quartets trained by him played the complete Beethoven quartets in a series of concerts in the Autumn Term. The names of the quartets sound like a roll-call of the most distinguished younger quartets before the public at the present time: Bochmann, Coull, Fitzwilliam, Hanson, Lindsay and Medici. This was a great artistic experience for present students and reinforced one's awareness of the great impact that Mr Griller's inspired training has had on British chamber music in this generation. The RAM is indeed fortunate in having such an outstanding guide for our young ensemble players.

'It is with sadness that I have to report a number of deaths amongst the professorial staff during the past year. One of the least anticipated, and a great blow to the whole community, was the death of Janet Craxton, the inspired and inspiring oboist, who with her unique qualities claimed both professional allegiance and personal devotion. She, like her father before her, served the Academy nobly and the RAM still feels the shock of her untimely passing.

'Tom Hammond was considerably her senior, and had not been in good health for some time, but his death was severely felt by the Opera Department, where his long and practical experience in the theatre had been of invaluable assistance. Much of the success of our operatic productions over the years was due to his expert coaching. His name in any case will long be remembered, but the prize he generously founded in his will will also serve to keep his name before us.



'Douglas Hawkrige had been synonymous with the development of organ studies at the Academy for many years. Himself a brilliant virtuoso he passed on to his students as much as they could absorb of the secrets of his art. He had the reward of seeing many of his former students occupying prominent positions in the organ world, and there can be few corners of it today where his influence is not felt. He was also a very sociable member of our company and many will mourn him as a friend as well as a fine teacher.

'That description is indeed very much applicable also to David Martin, who died after only a short illness in February. He was undoubtedly one of the foremost string teachers in the country and to be a member of his class was an honour eagerly sought after. If any evidence of the quality of his teaching were needed the names of his former pupils who took part in his memorial concert on the South Bank in April would provide it. Many celebrated violinists who owed their training to him joined in this tribute, for which Gordon Jacob wrote a specially commissioned work for eight violins. David's extraordinary insight as a teacher was matched by a buoyancy of temperament and irresistible gusto which endeared him to students and colleagues alike. We extend our deep sympathy to his widow, our beloved Florence.

'After these sad losses it is a relief to note only one retirement from the professorial staff this year, that of Henry Cummings. We always say farewell to our colleagues with a heavy heart, but in Henry's case we seem to be losing part of the Academy as well. For Henry Cummings has been the bastion of the Singing Faculty for longer than most colleagues present here today can remember. Directly, as a most successful teacher himself, and indirectly, as Convenor of the Singing Faculty for many years, he has been responsible in the Academy for that most unpredictable of instruments, the human voice. Those who deal with the human voice can themselves sometimes be subjected to its temperamental uncertainties, but Henry's personal authority and understanding can quickly calm a *strepitoso* down to a *teneramente*, and by his leadership he has maintained the standard and reputation of our Singing Faculty at a very high level. We wish him and Norah every happiness in their retirement.

'Two other very important members of our community retire this year. I refer to Mr and Mrs Greasley, otherwise Bill and Joy, our House Manager and his wife. Fine though our building is, it has its problems, and the impact of these is most immediately felt by the House Manager. He is in the front line and his long service in the Marines must surely have stood him in good stead in defending our citadel from attack from within and without, and responding to the needs of the garrison. Lack of studio space has confronted him with the necessity of pouring a quart of professors into a pint pot of teaching rooms, but somehow the miracle has been achieved. Joy Greasley, besides being Bill's constant aid in general, has in particular won universal admiration for her flower arrangements, so well calculated to revive any flagging spirits amongst those who see them in the front hall and elsewhere. Our good wishes go to both of them for many happy years ahead.

'Our Prize List has a very special new award this year. Her Majesty the Queen has been graciously pleased to authorise a Commendation for Excellence for the best all-round student of the year. This adds outstanding distinction to our List and further

reinforces the honour conferred on the Academy by Royal Patronage since our founding in the reign of George IV. We are deeply grateful to Her Majesty and are sure that the award will be a stimulus and a challenge to students in the future. Other awards being made for the first time this year include the Frances Earle Scholarship and The English Singers' and Speakers' Prize. We express our thanks for these awards which bring valued help and reward to deserving students.

'It is with a deep sense of privilege, Ma'am, that I look back over my tenure of office as Principal of the Royal Academy. For many years this country has held the leading position in the Western World for the extent and standard of musical activity. No other country can rival the width of our repertoire nor the general overall standard of our performers. This claim is not made in any chauvinistic spirit but as an indication of our contribution to the maintenance of the traditions of Western civilisation, of which this country is proud to form a part. To sustain this contribution needs a constant renewal of resources through our training institutions, amongst whom the Royal Academy holds a highly distinguished place. To be called upon to help guide a great institution such as this is a signal honour and also a formidable challenge. With the help of all my colleagues this challenge has been faced on many different fronts with, I hope it will be thought, some measure of success. It has been a fascinating and absorbing experience, in which one never knew what the next day would bring, but hoped that it would make one wiser. And at the sternest moments cheerfulness kept breaking through—surely a healthy sign amid the tensions of an artistic community. My wife and I have received warmth and friendship from staff and students alike such as we can never forget, and carry away with us an indelible image of a confident, alert and highly accomplished society. I feel sure that my distinguished successor, Dr David Lumsden, and his wife Sheila will enjoy a warm welcome and a similarly co-operative spirit, and I wish them and the Academy every good fortune in the future.'

## Graduation

The Graduation Ceremony was held in the Duke's Hall on Friday 16 July. The Chairman of the Governing Body, Frederic Lloyd, took the Chair, and the Diplomas were presented by the Principal. An address was given by David Robinson, Academic Tutor to the GRSM Course. Before the ceremony a brass ensemble, conducted by Gordon Graham, performed music by Gabrieli, Hazell, Peter Hatfield and Richard Strauss. In a short recital during the ceremony Adrian West (piano) played Messiaen's 'Le baiser de l'enfant Jésus', and Deborah Salt (flute) and Steven Naylor (piano) played Reinecke's Sonata 'Undine', Op 167. After the ceremony the brass ensemble performed 'The Earl of Oxford's March' by Byrd, arranged Howarth.

## With hindsight it is easier

Noel Cox

The seventh annual Coviello Lecture was given by Noel Cox on 9 March and was entitled 'With hindsight it is easier'.

Several people have stopped me in the corridor to ask what the title means. I'm not sure that I know myself what it means, but as a title it has certainly done what it was intended to do—to make people think about the lecture and the occasion, and possibly to be curious enough to come and listen.



Some of this talk will inevitably be autobiographical, and for this I apologise, but I *was* a pupil of Ambrose Coviello and have always considered myself lucky to have been one. My connection with him came about in this way. My first piano teacher (who, incidentally, was at one time an RAM student with a great admiration for Ernest Read) decided to marry a vicar, and consequently left my home town, Grantham, selling her teaching practice to a lady from Lincoln, a Miss Gertrude D Gaunt who taught in Grantham for one day per week, and I gravitated to her. It was a lucky move: she was a dedicated teacher, with tremendous patience and a phenomenal insistence upon accuracy of detail. It was not until later, when I had had my first encounter with the Associated Board exams (with a distinction in Grade VIII and a Silver medal) that I really had any pretensions to a musical career. It was then that I began to work seriously at the piano, travelling to Lincoln mid week for lessons (2s 6d return on the train). Those lessons lasted anything up to three hours. The ultimate aim was to compete for a scholarship to the RAM or RCM (there were no grants in those days) and a scholarship would have paid the fees for three years at £50 per annum.

It was at this time that I made my first contact with the Academy, coming up for a consultation lesson with my teacher's teacher, Ambrose Coviello. And so it was that I came to the RAM for the first time (5s cheap half-day return for a round trip of 210 miles) climbing the stairs to room 49 with trembling hands and knees. Although I did not know it then, room 49 was to become, for four years, the best known to me of all RAM rooms, I did not win a scholarship either here or 'there', but I did have the good fortune to meet a girl on the steps of the RCM whom I was later to see again at the RAM and who eventually became the Mrs Cox you now see with me at RAM gatherings, for she was also an Academy student for four years. I can remember some of the pieces I played to Mr Coviello in those early days: Bach/Tausig Toccata and Fugue in D minor, Bach/Busoni Chaconne, Schumann *Études Symphoniques*—oh yes, we went in for big showy things then to impress the Principal and Warden who conducted all the entrance exams!

Ambrose Coviello was a fascinating man. He had won the Distinguished Conduct Medal during the First World War and had also won the Macfarren Gold Medal (the highest award for a pianist) at the RAM. Although I never heard him play in public, he must at some time have been a fine performer. I remember him as a splendid teacher: quite a martinet, a stickler for punctuality (he worked absolutely by the clock—five minutes late meant five minutes short) and a man with an unerring aim with a cigarette-end, which he managed to pitch sideways into the coal fire in the grate of room 49. Oh yes, we had cosy coal fires in those days, and the lift was used to bring up the scuttles of coal rather than the students, who were permitted to use the lift for the third, fourth and fifth floors only and *never* for descending!

'Covie', as we affectionately called him, gave us each two half-hour lessons a week plus the dreaded Czerny class on Thursday afternoons, when all of his students gathered in room 49 to play in front of each other and in front of him, not, I may say, the pieces we were currently studying, but a fiendish Czerny study (changed each week) so that we had a very limited time for preparation. We were expected to play from memory and up to speed. I still have my book of studies. Mr Coviello marked us all, we marked each

other, and at the end of the afternoon we repaired to the canteen to add up and average all the totals. I may say that 'Covie' had already put his mark in blue or red on one's book. At the end of each term there was a prize for the winner and an 'improvement' prize as well. The prizes were, I seem to remember, a music voucher for Augener's shop which was on the left side of Marylebone High Street about fifty yards down: much more handy than even 'The Chimes' is now. There is no doubt that those Czerny classes made us work. He kept us on the run in no uncertain way and it was a fearsome weekly task.

And what of his musical teaching, as opposed to technical work? He was a great believer in quality of tone and in a relaxed approach to playing, but he was not a Matthay follower as such. In fact he wrote a book entitled *What Matthay Really Meant* as well as his own *Foundations of Pianoforte Technique*, which was quite anatomical in its approach to the problem. Musically, he opened some fascinating doors. As a new student I had visions of myself learning numerous concertos and all sorts of grand things, but at the end of the first term he had taken me thoroughly to pieces, and I was learning the E major Prelude and Fugue from Book II of the 'Forty-eight'. He asked me to copy out the Fugue in four-part open score and to use different colours for the subject, counter-subject and derivations of them both. This was a real eye (and ear) opener, and I still have the copy. There is scarcely a bar which does not have some allusion either to the subject or counter-subject, and this exercise taught me more than anything else about the amazing construction and complexity of this particular Fugue. It taught me to analyse, to listen to inner parts and unravel complexities of counterpoint, and above all to discover for myself the meaning of music.

This brings me to the whole point of this lecture and the meaning of the title. Can we, as students in 1982, provide ourselves with hindsight in advance, so to speak? Is there anything which I can recommend to you, from forty years of experience, which you should be doing now in preparation for the future? The answer must be emphatically Yes. Very simply it can be summed up in the phrase 'develop your musicianship'. There are so many ways in which this can be done. Sight-reading, for instance, needs to be practised every day—but in as many different textures as possible, homophonic, contrapuntal, arpeggionic, atonal, and serial. The playing of piano duets, works for two pianos (with a like-minded partner), chamber music which includes piano, sonatas, trios, piano quartets, quintets. Any form of accompanying others is useful. Score-reading needs to be practised, playing for choirs, singers, opera rehearsals, from open score, figured and unfigured bass. Transposition both at sight and by ear needs to become a familiar idiom, not a perilous journey. Improvising and playing by ear both need to be developed. Get a repertoire of tunes you can play in *any* key—and above all learn to be adaptable. You need to be able to 'talk' on the keyboard, as well as at the keyboard, and you need to be able to quote in musical sound. Most of us can trot out phrases like 'If music be the food of love' and 'Friends, Romans, countrymen, lend me your ears' but how many of us can play immediately, at request, the tunes of any Beethoven symphony in the right key with the proper harmony? It is no use saying 'I can't do that sort of thing'. You are here to be trained and to train yourselves as professional musicians, and very few of you will earn a living solely as concert pianists. You will need *all* the



things I have mentioned above, and many more, so make the best use of your time. Four years goes by very quickly and you will need to store up as much as you possibly can for the future. Above all, regard your time here as laying the foundations for learning more about music after you have left the RAM. You cannot stand still in music: unless you are going forward you will inevitably slide backward. Perhaps that was what was in Ambrose Coviello's mind as a professor here. He was determined that we should study something new each week. It certainly taught me the value of hard work, and for that I am eternally grateful to him.

**A 'BIG MAC' without garnish, or Marc-Antoine Charpentier, who was he?**

Andrew Parmley

I have no doubt that all present students at the Academy immediately recognised the title's allusion to quick-food burgerdom. I hope that all ex-Academy students, particularly the all-British three-meals-a-day brigade, will forgive my facetiousness in describing one of the greatest composers of the seventeenth century in terms of 'junk food'! I refer to Marc-Antoine Charpentier (c1634–1704—so there's a 350th anniversary coming up!) as BIG MAC because his list of compositions<sup>1</sup> numbers 550 works from *tragédie-lyrique* down. Without garnish? Well, for a composer who wrote so much music, who was employed by high-ranking nobles, collaborated with Molière, worked for the Jesuits and held the post of *Maître de musique* at the Sainte-Chapelle from 1698 until his death, we know surprisingly little about his life. Hence, who was he?

The register of the Sainte-Chapelle tells us that Charpentier died on 24 February 1704. His date of birth is harder to discern. Titon du Tillet states that he died in 1702, aged sixty-eight, which would mean that he was born in 1634 (or 1636!). However, the composer and adventurer Charles Dassoucy (1605–77) referred to Charpentier in 1672 (scornfully I admit) as a 'garçon'—hardly apt if he were then thirty-eight years old! Indeed, Dassoucy's evidence has led Professor Hitchcock to place Charpentier's date of birth somewhere between 1645 and 1650! Who was he?

Other composers of Louis XIV's France are represented by monuments, paintings and prints—consider how many artefacts enshrine Lully's (1632–87) idealised view of himself—not so for Charpentier. The most he left us was one signature on a receipt for 15 *Louis d'or* 'pour la musique que j'ai fait et remis en état pour la pièce de Psyché'. (A gravologist was able to tell me that this was the hand of a musician!).

It has often been claimed, without verification, that Charpentier came from a family of artists and that, in his youth ('vers quinze ans'), he went to Rome to study painting. Whilst roaming about the eternal city, he apparently stumbled into Carissimi's (1605–74) church and, upon hearing an oratorio, renounced his palette, turning instead to music under the guidance of the Italian Master. Sifting fact from fiction, Charpentier's music certainly shows the influence of Carissimi, and the existence of a number of copies of Italian works in Charpentier's hand shows that he was acquainted with Italian music.

The problem of French *versus* Italian music in seventeenth century France was a contentious one. Louis XIV (1638–1715), guided by the national chauvinism cultivated by Colbert (1619–85), tended to favour French music. Hence, Lully (born in Florence!) was successful almost without parallel while Charpentier (presumably born in Paris) never enjoyed the security of direct royal patronage.

From 1672 (the date of his return from Rome?) until about 1686, Charpentier provided the incidental music and *intermèdes* for the Comédie-Française, collaborating initially with Molière (Jean-Baptiste Pocquelin: 1622–73) and later Pierre and Thomas Corneille, Donneau de Visé (founder of the *Mercurie Galant*), Poisson, Baron, Brécourt and Dancourt. Lully's ordinances from 1672, however, gradually restricted the performance of theatre music outside his own *Académie Royale* to such an extent that Charpentier's contribution on one occasion was as small as 18 bars!<sup>2</sup>

Lully died in 1687, but it was six years until Charpentier ventured his *tragédie-lyrique*, *Médée*, première at the Opéra on 4 December 1693. *Médée* was not well received, presumably owing to Thomas Corneille's poor libretto, and it was never revived in Paris. Sébastien de Brossard, however, liked *Médée*, stating (in his *Catalogue* . . . , p 183);

'... sans contredit le plus sçavant et le plus recherché de tous ceux qui on été imprimé, du moins depuis la mort de Mr de Lully et quoi que par les caballes des envieux et des ignorants il n'ait pas été si bien que d'autres, c'est celui de tous les Opéras, sans exception, dans lequel on peut apprendre plus de choses essentielles à la bonne composition.'

Probably while working for the Comédie-Française, Charpentier was the *Maître de musique* to Marie de Lorraine (1615–88), (the Duchesse de Guise after 1675). For the private musical resources (including about ten singers—Charpentier himself sang *Haute-contre*—and instruments) of this pious noblewoman, he wrote many liturgical works and at least eight *divertissements*, largely on pastoral subjects.

Charpentier came to the notice of Louis XIV while in the service of Le Grand Dauphin (1661–1711). Just as Robert Cambert (1628–77) lost his claim to the opera, it seems that Charpentier became the second victim of Lully's machinations, losing his position in the Dauphin's household because Louis preferred his son's music to his own. When, in 1683, illness prevented Charpentier from competing for one of the four positions of *sous-maître* in Louis's chapel, the king granted him a pension. Was Charpentier ill? Or did Lully make it clear to his rival that it might be a good idea to become ill?

Other posts held by Charpentier included music teacher to Philippe d'Orleans, the future Regent of France (for whom he wrote his *Règles de Composition*); *Maître de musique* to the principal Jesuit church in Paris for whom he wrote an enormous number of liturgical works and provided music for the sacred dramas at the Jesuit colleges; and finally *Maître de musique* at the Sainte-Chapelle (where he wrote the *Te Deum* which has the famous Prelude!).

Marc-Antoine Charpentier had a distinguished and creative career, coming into contact with many of the great names of Louis XIV's reign.

Who was he? Only his music is left to answer.

(Readers of this article are invited to contact Andrew Parmley if they have any queries about Charpentier or if they are interested in performing his music. Andrew is willing to prepare scores of any unpublished works free of charge. Address: 87 Albert Bigg Point, Godfrey Street, Stratford, London, E15 2SF. Tel: 01-519 0611.)

<sup>1</sup>A Thematic Catalogue, edited by H Wiley Hitchcock, is scheduled for publication early in 1983.

<sup>2</sup>For Brécourt's *La Nopce de village*.



## \*The House Manager's Song

(From an unknown G & S opera: William Deadright' or 'The Slave of Duty')

Noel Cox



When I left the Marines and I came to the RAM  
Said I to myself said I,  
I'll show these musicians the fellow I am  
Said I to myself said I.  
I will stand in the hall all the students to greet,  
And keep all the noticeboards splendidly neat,  
And make the professors all sign on the sheet,  
Said I to myself said I.

I will move all the stands and the piano stool too,  
Said I to myself said I.  
And put up the lid as instructed to do,  
Said I to myself said I.  
And I'll see that the concerts all start on the dot,  
And comfort the students all bothered and hot,  
And say that it's good when I know that it's *not*!  
Said I to myself said I.

I will guard all the keys of the rooms where they teach,  
Said I to myself said I.  
And allocate personal places to each,  
Said I to myself said I.  
But when in mid-week the Academy fills,  
I'll never give way in a battle of wills,  
Especially if madam is called \*\*\*\*\*,  
Said I to myself, said I.

Now Robinson, Golding and Regan and Cox,  
Says I to myself says I,  
Will have to be ready to pull up their socks,  
Says I to myself says I.  
They will soon be in plenty of trouble I know  
For it's perfectly plain to us all, when I go,  
They will find out who's *really* been running the show!  
Says I to myself says I.

And now that I'm ready with Joy to retire,  
Says I to myself says I.  
I won't have the worry of seating the choir  
Says I to myself says I.  
And I won't have to supervise Gino and Ben  
Or chivvy the students, the girls or the men  
For I couldn't face doing all that lot again  
Says I to myself says I.

(Performed at a farewell party for Bill and Joy Greasley on 6 July.)

## Obituary

### Lady Armstrong 1897-1982

Robin Golding

Lady Armstrong, the wife of Sir Thomas Armstrong, who died on 11 May at the age of eighty-four, was born on 19 October 1897. She was the second daughter and the sixth child of the Reverend William Henry Draper, then Vicar of Holy Trinity, Shrewsbury, and Emilie Augusta Wright. She was brought up as a member of a large family in an Anglican parsonage at Adel, near Leeds, but although her childhood was a happy one the death of her younger sister when Hester was six, of her mother when she was sixteen, and of three of her brothers during the First World War, gave her, early in life, an insight into suffering and loss, and the demands of duty.

After the war she joined the Society of Home Students in Oxford, and gained a Diploma in Domestic Economy. Music was always a great interest, and she was a good pianist and violinist. I



Rosemary Rapaport

well remember playing in the Oxford Orchestral Society with her, under Tom Armstrong, in the Sheldonian Theatre in the 1940s. Hester was also a beautiful ballroom dancer. She had a quick and lively sense of humour, and, in her prime, great powers of endurance and sustained effort. Right up to the end she displayed a firmness of will that one might not have expected in such an apparently mild and gentle person. In middle life she became a serious worker in pottery, and after training at the Central School she produced some fine portrait busts and terracotta artefacts.

She married Thomas Armstrong on 19 April 1926, at St Bartholomew-the-Great in Smithfield, when her father was Master of the Temple and Tom was organist at St Peter's, Eaton Square. Between 1928 and 1933 they lived in Exeter where Dr Armstrong was Organist, and in 1933 they both returned to Oxford, when TA was appointed Organist of Christ Church, and later Choragus of the University and a Lecturer in Music. From 1955 to 1968, when Tom—soon to become *Sir Tom*—was Principal of the RAM they lived in Marylebone during the week, but they soon found a cottage for weekends and holidays (and later a home) in Newton Blossomville, in Bedfordshire, a part of England that Tom had known and loved as a boy.

Hester was a devoted mother to her now eminent son Robert and her daughter Helen (who was a student at the RAM) and she sustained and supported Tom in every enterprise he undertook in the course of a long, varied, and very distinguished musical career; and this was balanced by his life-long devotion to her, and by the dedicated care and nursing that he and the family offered her in the last months of her life. Wherever she lived Hester devoted herself lovingly to the people with whom she worked: in Oxford with the Choristers of Christ Church and her husband's students, and at the Academy with the students, whose welfare during those years was her greatest interest in life after that of her family. Her regular tea parties for students in the Armstrongs' flat in York Terrace became famous as havens of friendly relaxation and civilised conversation. Hester was marvellous with young people. I shall never forget her kindness to my daughter Julia when she was a little girl, with cakes for tea, and walks, and games of Halma—but then she loved people of all ages, and she had an extraordinary capacity for making one feel welcome and at ease; no wonder we all loved *her*.

It was never a 'kindness' in one to want to do something for Hester, but always a privilege. She had in her, more than most people, a quality of giving. She gave her ear and her whole attention to whoever was with her, radiating a warmth and interest that was totally unselfish. She was universally loved, not just because of her charm and uncommonly good manners, but because those who knew Hester felt blessed by a quality in her that went far deeper. At Oxford, and later at the RAM, generations of students and professors and clerical and domestic members of staff felt the benefit of her glowing nature, and of the practical help she gave them.

Hester had a sharp and critical mind, and if life had offered her different opportunities she could have made a fine scholar or a distinguished artist. She was a very talented person and a very modest one. She was astute and critical in musical matters and had strong opinions, but was never opinionated. She liked the simple and honest and direct in people and in things, and was herself untouched by any kind of affectation or pretentiousness.



**Sir Clifford Curzon,  
1907-82**

*Madeleine Windsor*



Photograph by Fritz Curzon

To me has fallen the great privilege of paying tribute to one of the world's finest pianists (to me *the* finest pianist now before the public). Although much younger than I he became a student so early that we were contemporaries for several years at the RAM where, even as a student, he gave many electrifying performances and his playing of the Liszt Sonata and Schubert's 'Wanderer' Fantasia were especially memorable.

His career, greatly helped professionally by Sir Henry Wood, is well known. In early days his devotion to Schubert and Liszt was most apparent but in latter days Beethoven and, above all, Mozart took precedence and, although his range was very wide, it is an interpreter of Mozart that he has led the world. A strenuous life—but, when studying in Berlin he met and married the charming and gifted harpsichordist Lucille Wallace and, together with their two adopted sons Peter and Fritz, their domestic happiness was assured till her sad death a short while ago. Clifford was always loyal to the RAM, though his subsequent teachers included Schnabel, Landowska and Nadia Boulanger. He attended a reception given by the RAM Club to celebrate his knighthood and he recalled some incidents of his studentship.

It is a sad loss not only to his family and friends but also to his devoted public the world over and not least to his fellow students at the Academy, who have followed his career with such delight and pride.

*Wilfred Stiff*

There have been many eloquent tributes to Sir Clifford Curzon, all of them acknowledging his position as the finest British pianist of our time. It is hard to believe that he had been appearing before the public as a soloist for almost sixty years, for in every performance there was always a freshness and spontaneity, passion and even sadness, which one might have thought to be the prerogative of youth. Over this period of time his repertoire was wide-ranging and included, in addition to classical works, many of the big romantic concertos, and several concertos by our own British composers and, of course, chamber music. Indeed last year he gave much time to reviving the Delius concerto for the Proms; and what a beautiful performance it was, fortunately to have been captured by the BBC on tape.

In later years however, he was so often called upon to play those concertos of Mozart and Beethoven, in which some of us felt him to be incomparable and yet it is regrettable that records of only two of his beloved Mozart Concertos, K 488 in A and K 491 in C minor, were issued during his lifetime. He did, however, record K 595 in B flat, and it is hoped that a performance conducted by Benjamin Britten will be available shortly. Sadly, a plan to record K 467 in C with Haitink was never fulfilled. This was a work which to him was so special that it was not until he was well into his sixties that he played it for the first time in public. From then on he played it at least as much as, if not more than, any other, it sharing pride of place in his heart with the K 488 and 595 and Beethoven's fourth.

It was through working closely with him and having the privilege of his friendship that one appreciated the many fine personal qualities, the intensity of purpose, and, above all, the refined musicianship which combined to produce performances of such extraordinary sensitivity. He admired the genius in others and enjoyed the things in life which were beautiful, but nothing gave him greater pleasure than his own lovely garden in Highgate. It

was an oasis in time and an essential part of any summer visit to be taken round and to share his pleasure.

When concentrating on work or preparing for a performance he was single-minded. In this he was passionate to the point of regarding as intrusion anything which might distract him from achieving the very highest standards for which he was always seeking. However many times he played a work, each performance would be excitingly different, a new turn of a phrase here, a breathtaking pause there, always the result of meticulous thought and practice, so that the listener became spellbound. He disliked performing under the lights and the eye of the television camera, although one would never have been aware of this from the BBC film recently re-shown of his playing some of his favourite Schubert and weaving spells of magic.

Clifford Curzon was a very private person and shunned personal publicity, but nothing gave him greater pleasure than the award of the Royal Philharmonic Society's Gold Medal, because it was an honour he shared with Brahms, a composer with whose music he had such a close affinity. In the last months of his life his courageous fight against illness was supported by his overwhelming desire to make music and communicate it, giving performances which were memorable, some quite unforgettable. Clifford Curzon was a great artist, and a wonderful person to know. For those fortunate to hear him he created his own monument.

**Robert Rendell  
1928-82**

*James Saunders*



Robert Rendell was appointed a Director and member of the Governing Body of the RAM in 1977 and became Honorary Treasurer in 1981. He was a Chartered Accountant and a Partner of Touche Ross and Co, a well known firm of Chartered Accountants. He had wide interests outside his business life and in addition to his love for music he was a Lay Canon of the Cathedral and Abbey Church of St Albans, where he had been closely involved with the finances of the building of the new Chapter House. He also took a lively interest in the music of the Cathedral.

When he was appointed to the Governing Body of the Academy he soon became a valued member, impressing his colleagues with his quick grasp of Academy affairs in general and with its financial problems in particular. His experience at St Albans enabled him to view the RAM rebuilding problems and other allied matters with a new perspective, and his advice, support and friendship were of the greatest help to me as the then Honorary Treasurer. When I resigned in 1981 Bob's appointment was a 'natural'. Although he had been seriously ill in 1979 it was hoped that he had recovered and he took on the job with enthusiasm. This he continued with signal success and courage until his sudden death in July of this year.

He was a fine accountant and man of business, but he was also friendly, warm-hearted and modest man, interested in people and with a strong sense of justice. These qualities enabled him to tackle financial problems and to arrive at decisions which combined financial logic with an eye for the effect of these decisions on the people concerned as well as with tact in avoiding unnecessary confrontations in their implementation. In the lamentably short time that the Governing Body had the benefit of his advice, financial acumen and friendship, Bob had already shown that he was an outstanding Honorary Treasurer, and his sudden death is deeply deplored by his friends and colleagues.



**Madeline Thiman  
1906-81**

Gerald Barnes



Photograph by Dennis King

Madeline Thiman died on 28 July 1981 after a severe but short illness and is sadly missed by her relatives and by those around her who had the privilege of her friendship and wise counsel. She had met Eric at Elm Road Church, Beckenham where they were married in August 1928. Thereafter for forty-six years until his death, she supported him as a chorister both at Park Chapel, Crouch End and at the City Temple. When he died, she continued her interest in animal welfare, in a local nursery school where she worked twice a week and in the Hammond House Abbeyfield Society of which she was Secretary. In her earlier years she had studied the cello but her musical interests latterly were confined to the Bach Choir—where she sang under Dr Reginald Jacques and Sir David Willcocks—and to the Elysian Choir. Till the end, she was a member of the latter, and I suppose her great love was to sing Elgar, particularly *The Kingdom* and *The Apostles*.

Madeline was very keen for Eric's name to be remembered at the RAM, and this is why she donated in his memory Denis Mitchell's abstract bronze *Bryher*, which now stands at the base of the main staircase; she was also responsible for the Eric Thiman prize for organists and last year instigated the recording of some of his church music, hoping that one day the same could be done for his solo songs.

Madeline had great presence and personality and was always good company, with the result that she had a host of friends both young and old. Furthermore, her outgoing personality, wit, speaking voice and her ability as a conversationalist perfectly complemented Eric's rather dry sense of humour and his periodic habit of disappearing into a shell. She must have proved a tremendous asset to him and to many others whom she helped in times of need. Whether it was family or not, it made no difference as no effort was too great for her when helping an ageing neighbour or making daily visits to other sick friends. She has been aptly described as 'a large lady with large emotions and a heart large enough for the world'.

**Reviews of New  
Books and Music**

Sir Anthony Lewis

Robert Donington: *Baroque Music: Style and Performance* (Faber & Faber, £4.95)

Now that the tide of baroque authenticity is in full flood, we are fortunate in having such an expert and lucid pilot in the person of Robert Donington to guide us through the rocky shoals of appoggiaturas and past the dangerous whirlpools of *notes inégales* into which rhythms can be sucked and disappear without trace. Professor Donington has already charted the way for us before, and his *Interpretations of Early Music* and *Performer's Guide to Baroque Music* are essential reading for those preparing to venture out on a hazardous voyage with little certainty of direction. Indeed the author's constant insistence is on the flexibility of indications which contemporary sources provide. Each main aspect of the subject is allotted a chapter with a long list of quotations from treatises of the period; these support the deductions drawn from them but they also indicate the wide variety of views taken by performers and theorists of the day on procedures of central importance.

This handbook inevitably goes over a good deal of the ground already covered by Robert Donington's previous larger and more detailed surveys, but it is by no means merely an abstract from them. There is new material and the layout is tightly organised and

the presentation direct. The aim is to focus attention on the main principles of execution and interpretation without oversimplifying complex issues. The reader will find constant and reliable help in reaching the many practical decisions that have to be taken by those performing music of this period given by one who is a distinguished performer himself, with long experience of the everyday problems of maintaining consistency of treatment in the face of evasive precedent.

It is to be noted that in the title of the book 'style' has the precedence, and this is undoubtedly the clue to its main thesis. With an understanding of the style, most of the technical problems solve themselves, given a modicum of musical sense. Without that understanding, no amount of contemporary rules and theory, however well authenticated, can be of much aid. Professor Donington makes this point very clearly when writing of the use of contemporary, or reproduction contemporary, instruments. While welcoming the growing interest in, and use of, contemporary instruments he says 'The right instruments will not play right for the wrong musicians. A fine performance on modern instruments may actually be more authentic than a weak performance on baroque instruments: for fine musicianship is also an aspect of authenticity.' This book is just as important for those intending, justifiably, to continue performing seventeenth- and eighteenth-century music on modern instruments, as for those seeking, very worthily, to re-create an earlier sound.

John Hall

William Mathias: *A May Magnificat* for double choir—with or without chime bars (OUP, £2.95)

This short piece (8½ minutes) can, in the composer's words, be performed not only with or without chime bars but also with Choir II previously recorded in stereo on tape and played back in performance to achieve the desired antiphonal effect. The music is often evocative (using an expressive text by Gerard Manley Hopkins) and the antiphonal use of the choirs is bold, though I can foresee difficulties in producing real textural clarity in a less than sympathetic acoustic.

Sidney Harrison: *How to Appreciate Music* (EMI Music, £3.50) The enjoyment of this book will, I feel sure, rest largely on how the individual reacts to Mr Harrison's very idiosyncratic style of writing. There is no doubting his enthusiasm and the breadth of his musical knowledge—often communicated with a dry wit, though some may find his direct questioning of the reader disconcerting, and at times the book does not seem to be sure at what kind of readership it is aimed. However, do investigate it, for it certainly will not bore you (which is high praise these days).

Vaughan Williams: *Six Studies in English Folksong* for cello and piano (with versions for violin, viola and clarinet (Stainer & Bell) Anyone remotely connected with the Associated Board cannot fail to have made the acquaintance of these charming and very typical studies (they have been used as examination pieces for some considerable time now, in one form or another). What still impresses is their wonderful unselfconsciousness and warm lyricism.

**Notes about  
Members and others**

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Iain Hamilton's Symphony No. 3 in G ('Spring') received its first performance at a Promenade Concert on 24 July by the Scottish Chamber Orchestra (by which it was commissioned) under



Roderick Brydon. His Symphony No. 4 was performed for the first time on 21 January 1982 in Edinburgh by the Scottish National Orchestra under Sir Alexander Gibson.

Richard Rodney Bennett's *Anniversaries*, commissioned by the BBC to mark its sixtieth anniversary, and also designed as a sixtieth birthday present for the American composer Irwin Bazelon, received its première at a Promenade Concert on 9 September, when it was performed by the BBC Symphony Orchestra under James Loughran.

A Memorial Concert for the late Cornelius Cardew (1936–81) was given in the Duke's Hall on 6 May; the programme included *Soon, Piano Album 1973, Three Bourgeois Songs, Vietnam Sonata, and Autumn '60*.

Arthur Wills gave an organ recital in All Souls Church, Langham Place, on 13 May, at which he performed his own *Song of Songs* and his transcription of Mussorgsky's *Pictures at an Exhibition*.

Moura Lympany is featured on a two-record album issued by Cambridge Imprimatur (DIMP2) entitled 'The Lympany Legend'; the composers represented include Liszt, Schumann, Brahms, Chopin, Debussy, Ravel, Turina, Albéniz, Granados, Shostakovich and Prokofiev.

Peter Gould has been appointed Master of the Music at Derby Cathedral.

Following his first visit to the Far East in April 1982, when he lectured on piano technique at the Chinese University of Hong Kong, Eric Hope returned to Hong Kong in July at the invitation of the Hong Kong Conservatory of Music to give a recital and make a radio recording. His programmes included music by Arne, Beethoven, Chopin and Debussy.

Ralph Nicholson adds a nice postscript to his obituary tribute to David Martin printed in the last issue of the *Magazine*. Arriving late for a rehearsal of the Boyd Neel Orchestra one day, David said: 'Boyd, I've found a short cut!'

Philip Fowke has made a record (CRD 1096) of virtuoso piano transcriptions of Bach, Schubert and Kreisler by Rachmaninov, of Bizet by Busoni, of Weber by Tausig, of Glinka by Balakirev, and of Johann Strauss II by Schulz-Evler.

The name of Margaret Donington (1887–1981) has been inscribed in Book of Remembrance, which is displayed in the Musician's Chapel in the Church of the Holy Sepulchre, Holborn.

Alan Bush's eightieth birthday (22 December 1980) is celebrated in a symposium entitled *Time Remembered*. The Editor is Ronald Stevenson, and contributors include William Alwyn, John Amis, Sir Thomas Armstrong, Bernard Keefe, Hans Keller, Malcolm MacDonald, Ates Orga, Grigori Schneerson, Bernard Stevens, Max Rostal, Sir Michael Tippett and Colin Wilson. The volume contains a list of Dr Bush's works and is obtainable from Bravura Publications, Chartreuse House, Hopton Wafers, Cleobury Mortimer, Kidderminster, Worcestershire, for £9.50.

Sheila Armstrong is the soprano soloist in a recording of Holst's *The Mystic Trumpeter*, with the LSO under David Atherton (Lyrita SRCS 128); the record also contains *The Lure*, and dances from *The Morning of the Year*.

Colwyn Sillman has been appointed Music Co-ordinator at the Vienna International School, in preparation for the opening, in two years' time, of the new purpose-built School, incorporating a theatre and music complex, next to the United Nations Building on the banks of the Danube.

Virginia Black gave a harpsichord recital (Bach, Couperin, Daquin, Rameau, Duphy, Dandrieu and Scarlatti) in the Purcell Room on 1 June.

Sioned Williams is featured playing two harp solos in the Victoria & Albert Museum/HMSO audio-visual pack 'Stringed Instruments' and its associated cassette 'Solemn and Sweet Airs—A recital of historic music for strings'.

#### Directors and Members of the Committee of Management

#### Professorial Staff

#### Distinctions

#### Births

#### Marriage

#### Deaths

#### Appointments

Peter Hemmings  
Robert Ogden, FCA  
Guy Whalley

#### Appointments

Ivor Bolton, BA, Mus B (Cantab), FRCO (Composition and Harmony)  
Geoffrey Chard (Singing)  
Diana Cummings, ARAM (Violin)  
Gordon Hunt (Oboe)  
Peter Hurford, MA, Mus B (Cantab), Hon D Mus (Ohio), Hon RAM, FRCO, FRSCM (Organ)  
Christopher Keyte (Singing)  
Alexander Taylor (Viola—not Cello, as previously stated)  
Ronald Woodley, B Mus (Manchester) (Composition and Harmony)

#### CBE

Stanley Sadie, MA, Mus B, Ph D (Cantab), Hon D Litt (Leics), Hon RAM

#### OBE

Florence Hooton, FRAM

#### MVO

Captain Graham Hoskins, RM

#### Hon FTCL

Derek Hammond-Stroud, Hon RAM; Dame Eva Turner, DBE, Hon D Mus (Manchester), FRAM, FRCM, FRNCM, Hon GSM; Edgar Williams

Langston: to Robert and Susan Langston (*née* Prior), a daughter, Alexandra Claire, 3 June 1982  
Teed: to Roy and Jennifer Teed (*née* Perry), a son, Paul Lennox Perry, 26 October 1982

Naylor-Gruenberg: Charles Naylor to Tina Gruenberg, 23 October 1982

Lady Armstrong, 11 May 1982  
Sir Clifford Curzon, CBE, Hon D Mus (Leeds), FRAM, 1 September 1982  
Iris Dyer, ARAM, 15 June 1982  
Anthony Farrugia, 5 June 1982  
Frederick Matthews, 8 July 1982  
Robert Rendell, FCA, 15 July 1982  
Christopher Taylor, Hon ARAM, 30 September 1982  
Emmie Tillett, Hon FRAM, 16 May 1982

## University Awards

### **B Mus (Hons) (Lond)**

*Class II Division 1* Eleanor Harris

*Class II Division 2* Vernon Kirk, Simon Morris, Avelia Moisey

### **B Mus (Hons) (Dunelm)**

Paul Engel, ARAM

### **M Mus (Bristol)**

David LI Green

## RAM Awards

### **Recital Diploma, July 1982**

*Piano* Louis Albanis, Robert Colley, José Feghali, Callum McLeod, Nicola Meecham

*Organ* Nicholas Durcan, John Mower

*Harp* Jonathan Plowright

*Singing* Charles Naylor, Anne Stuart-James, Lawrence Wallington, Tracy Webb, Helen Willis

*Violin* Elizabeth Charleson, Jacqueline Hartley, Ruth Lawrence, Julie Monument

*Viola* Stephen Wright

*Cello* Mark Bethel, Rachel Burbridge, David Daniels, Andrew Fuller

*Flute* Robert Winn

*Clarinet* Paul Copas

*Trumpet* (Orchestral Diploma) David Archer, Joseph Atkins

### **Division V with Distinction, July 1982**

*Piano* Sue Burnett, Jeremy Carter, Kelly Charlton, Eleanor Harris, Joanna MacGregor, Martin Pacey, Jonathan Plowright, Andrew Wilkinson

*Piano Accompaniment* Susan Eveson, Steven Naylor

*Singing* Philip Ball, Peter Bronder, Tom Lines, Gail Mortley, Stefan-Paul Sanchez, Timothy Wilson, Elizabeth Woollett

*Violin* Paula Stephenson

*Viola* Michael Henderson, Claire Orsler, Andrew Parker, Brenda Stewart

*Cello* Judith Chapman, Nicholas Cooper, Mary Doran

*Flute* Deborah Sewell

*Clarinet* Graham Scrivener

*Trumpet* David Tonkin

*Trombone* Kevin Simpson

*Guitar* Richard Hand

### **Division V with Merit, July 1982**

*Piano* Susan Eveson, Kiyoko Handa, Sharon Horne, John Law, William Lloyd, Astmar Olafsson, Neil Semmler, Shane Thio, Meredith White, Andrew Wise, Yogi Wong

*Piano Accompaniment* Paul Turner

*Organ* Richard Wardell

*Singing* Nigel Cliffe, Timothy Evans-Jones, Richard Knott, Mary Rose Langfield, Beth Michael, Jared Salmon, Anne Stanford

*Violin* Simon Horsman, Christiane Kurz, Lorna Osbon, Joseph Rappaport, Joanna Rolfe, Amanda Woods

*Viola* Catherine Bower, Peter Hatfield, Rosemary Palmer

*Cello* Susan Forster, Joel Michaels, Philip Taylor

*Double Bass* Simon Milliken

*Flute* Caroline Body, Sarah Clarke, Wendy Fountain, Elisabeth McNamara, Cynthia Wakefield

*Oboe* Bridget Thorley

*Clarinet* Andrew Fardell, Colin Honour, Graeme Vinall

*Bassoon* Christopher Jones, Claire Richardson, Christine Titterington

*Recorder* Imogen Triner

*Horn* Lynne Finkler, Christopher Newport

*Trumpet* Nigel Gomm, Mark Higham, Avelia Moisey

*Harp* Eleri Davies, Sarah Deere-Jones

*Guitar* Phillip Dunn, Tom Dupré

*Conducting* (Advanced) Flemming Vistisen

### **GRSM (Hons) Diploma, July 1982**

*Class I* Gordon Graham, Gillian Watson

*Class II Division 1* Geoffrey Alvarez, Penelope Deamer, Sarah Down, Geoffrey Field, Patricia Frost, Simon Proctor, Deborah Salt, Jonathan Summers, Adrian West, Ross Williams

*Class II Division 2* Sophia Bircumshaw, Christina Brain, Michael Burleigh, Jamie Clarke, Christina Cook, Robert Faulkner, Claire Griffin, Elizabeth Hart, Caroline Hartley, Gaynor Jenkins, Lindsay Richards, Hilary Rowlands, Angela Symcox, Elaine Tredgett, James Vickers

*Class III* Rosemary Brown

*Pass* Claire Davis Greenwood, Adrian Couchner

### **LRAM Diploma, September 1982**

*Piano* (Teacher's) Sophie Fisher, Cheryl Whitehouse

*Violin* (Teacher's) Helen Wakelam

*Viola* (Teacher's) Andrew Parker, Mary Wright

*Cello* (Teacher's) Graham Brown

*Flute* (Teacher's) Elizabeth Lee

## RAM Club News

*Jeffery Harris*

The Summer Term seemed to be one of great social activity, mainly because of the retirement of Sir Anthony Lewis. There was much jocularly, tinged with sadness. There was something of this mood at the Annual Dinner, once again held at the Royal Lancaster Hotel on 8 June. The President, Lady Lewis, was in the Chair, and the Guest of Honour was Dame Janet Baker, who, in proposing the health of the Academy and the Club, spoke most warmly of her long friendship with Sir Anthony and Lady Lewis [see below—Ed]. Lesley replied with equal warmth and sincerity. We were honoured to have the Lord Mayor and Lady Mayoress of Westminster with us this year. The toast to the Guests was made in his witty and unique style by Gareth Morris, much to the delight of all. While welcoming all the Guests to the Dinner, particular tribute was paid to Bill and Joy Greasely, who retired in July. Much gratitude is owed to the Greasleys for their hard work and unfailing help in accommodating Club needs and requests. I hope we shall see them at future Club social meetings. Also welcomed at the Dinner were Dr and Mrs Lumsden. It was gratifying that they managed to fit in the event before rushing back to Scotland that night. The response on behalf of the Guests was made by Brian Lane, who has become a regular and welcome guest at the Dinner. It was hard to follow Gareth's speech, but Brian did it to perfection, to the great amusement and appreciation of us all. Much gratitude is also due to everyone who contributed so generously towards the present to Henry Cummings. I am glad to say that it remained a complete surprise until Marjorie Thomas presented Henry with a beautiful silver bowl, suitably inscribed from Club members. The remainder of the money has been sent to Henry to use as he wishes. Marjorie spoke most eloquently of Henry's long association with the Club and his hard work for it.



His wisdom and tact will be greatly missed at Committee meetings! I hope that along with the Lewises and Greasleys, we shall see much of Henry and Norah at future meetings. Meanwhile, a long, happy and healthy retirement to them all!

There was a hint of sadness at the Social evening on 14 May, when we had a Memorial Concert for Janet Craxton. Ralph Holmes and Geoffrey Pratley kindly agreed to give the recital, which attracted a large audience. The programme included Mozart's Sonata in E minor, K 304, Brahms's Sonata in A, Op 100, and Britten's Suite, Op 6. The concert ended with the performance of a short piece by Ronald Stevenson, 'A'e Gowden Lyric—One Golden Song' (to a poem by Hugh MacDiarmid), a favourite of Janet's and played as a tribute to her. The playing was of the very highest calibre, such as only artists like these can produce. The evening was moving and memorable, as the audience's response testified. We are greatly indebted to Ralph and Geoffrey for their generosity and the pleasure they gave on such an occasion.

This is a family occasion. As an Honorary Member of the Royal Academy I am a member of your family. I am also a pupil: a pupil of Tony's. I have been his student since the days many years ago when I first worked with him at the Decca recording studios as a member of the Ambrosian Singers, and my education in the repertoire of Handel, Rameau and Purcell continued when he invited me to sing with him in Birmingham.

The operas we did there, produced by Brian Trowell, who achieved miracles on that ten-foot stage in the Barber Institute, were landmarks in my life. Tony taught me everything I know about Handelian style, and although I've had to adopt the ideas of other conductors since then, the marvellous revelations he gave me have been the yard-stick against which to compare all performances. Because of his influence I consider myself an impeccably brought up Handelian singer, and I continue to learn from him, since our association continues to this present time. He seemed to me then as he seems to me now—not only a fine conductor, musician and scholar, but a man of incredible fairness, unflappability and unfailing kindness.

When he upped and married Lesley, to everybody's delight, he showed he was also a man of the utmost common sense. When I met Lesley and saw how full of humour she was, how practical and how good with young people, I thought, as we all did, what a smashing wife she made for our Prof! All her qualities had ample opportunity to flower when she and Tony came from Birmingham to the Academy fourteen years ago. Their London flat has been a headquarters, or at least first stopping-off place, for numberless colonial visitors, a haven for their cats and for students of the Academy. Lesley's tea-parties are a by-word, as are her cut-throat golf matches, although I have it on very good authority that she doesn't really seem to mind who emerges as victor in the titan clashes between the Academy and the College. She's produced an excellent cook book and inaugurated the splendid Autumn Fair.

She and Tony have had some extraordinarily imaginative holidays over the years, going off on amazing journeys like a pair of adventurous teen-agers. Their private and working lives seem full of fun: it's a real partnership, and a beautiful thing to see.

Tony's achievements as Principal bear out in the clearest way his three major concerns: for his students, his staff and his building. On his arrival he saw very quickly the burning necessity

to improve the facilities of the Academy, and to use the valuable site on the Marylebone Road to much better advantage. He must have been aware of the colossal task of raising the necessary money, but thank God he had the courage to face it at the time of the 150th Anniversary instead of waiting for a better economic climate. We all know there won't be one. Tony's achievement in launching the appeal and seeing it through, and in the building as it now stands is a colossal one. We can sympathise wholeheartedly with the Royal College who are just beginning their modernisation and wish them well. What the rebuilding must have meant in terms of working discomfort I don't dare to imagine. Now that it's over and a great deal of what was originally intended has actually taken shape, it must be satisfying for Tony to think that the improvements were made during his term of office and also to know that the adoption of the Burnham scale for the staff, something long overdue and absolutely justified, took place by virtue of his efforts. Both Tony and Lesley had been anxious to improve student living accommodation, always a problem in a capital city and especially for music students, who have to be able to practise where they live. 'Ethel's' is an excellent start towards solving of this problem, but it must be a continuing matter of concern.

Over the years Tony has instigated a number of new and varied student activities: repertoire classes for singers, pianists and string players; chances for student compositions to be heard; a piano repair workshop; and an increasing number of Fellowships. The Fellowships help advanced students on leaving the Academy and come at a crucial moment. It's a very tricky time; wrong directions can easily be taken because of economic pressures, and the Fellowships are of particular value in this area, an area of great interest to the Munster Trust.

Both Tony and I serve as Trustees to this marvellous fund, and again it is a situation in which I consider myself to be his pupil. To have such an example as his on a committee is fortunate indeed. All his strengths as a human being come to the fore and he is a wonderful restraining and balancing influence on the less experienced members of our team. Even when space at the Academy was at a premium during the rebuilding, Tony still found somewhere for the Munster Trustees to hold auditions, and whenever we meet at the Academy there is always a superb lunch to sustain us through the day.

I was looking at my rhododendrons this morning. They were standing deep in snowflakes. They weren't snowflakes at all, of course, just masses of brilliantly coloured blossoms falling from the bushes. Anyone who loves gardens and gardening as I know Tony and Lesley do, can't be unaware of the valuable lessons Nature teaches. The rhododendron blossoms are now over making way for a change to take place. Everything changes both in Nature and in our own lives, giving us a beautiful sense of pattern and order. Very soon the pattern of Tony and Lesley's life will alter too. Their public life will become a private one, although I am certain that they will continue to take an interest in, deeply care for and find opportunities to help young people.

To me they both seem relatively unchanged during the twenty-odd years I have known them, perhaps because they have always been involved with the young. What they have *done* with their lives is a measure of what they *are* as people. One of the most touching tributes to Tony was made to me recently by the Warden,

# **A toast to Sir Anthony and Lady Lewis**

*Dame Janet Baker*





who told me that Tony's simply 'being there' sitting in at student performances, just giving his time in order to listen to them, has been one of his most valuable contributions as Principal.

They say that as we grow older we are exactly the same only more so. How delightful then for their friends, the thought of Tony and Lesley being more like they are already!

It's good to have an occasion like this, a family re-union, with its memories of the past. It's good to talk of the past and to catch up on the present. It's good to have an opportunity to thank Tony and Lesley and wish them well in their future retirement, and as I ask you now to rise and drink to that personal future of theirs I also ask you to drink to the continued future health of the Royal Academy of Music, to the RAM Club and to its President.

(Dame Janet asks me to mention that Sir Anthony and Lady Lewis particularly wished to be referred to by their Christian names—Ed.)

So often, through sheer pressure on one's time, energy, nerves and patience one overlooks—or worse, is unaware of—the outstanding human qualities of one's colleagues even when one has come to admire their musicianship and brilliant command of their instrument. For this reason writing about colleagues one has worked with regularly over a long period must surely be a demanding task. I have always envied the writers of those warm tributes which make one think 'How sad I never worked with him!'. I doubt whether I am best qualified to write such an article but I could not turn down the Editor's request for a few words about the next President of the RAM Club, having always had the highest admiration for him. If I remember rightly we joined the Philharmonia in the same year, Gareth a few months later than, I; but he stayed on long after my resignation in 1957, becoming Chairman of the orchestra during some of its difficult days.

Gareth was—sadly I have to use the past tense since he gave up public performance after being mugged in New York—a brilliant flautist and is—I can now use the present tense—a truly dedicated musician of rare perception and judgement. For me he was one of a handful of instrumentalists to whom I listened with pleasure and admiration. If he was the last player of calibre to use a wooden flute then one or two present-day flautists might with advantage change to a wooden one. His tone was pure, rang true, was well focussed. His style of playing, like his manner, was direct and unambiguous. There was no doubt at all that *that* was how he felt the music should sound. Nor was there any doubt which conductors he did not like. I could see him literally bristling at some of those he could not tolerate. Even when he sat quietly he looked more severe than others partly because—he told me one day, to my great relief—of his one blind eye.

I think the majority of our work with the Philharmonia in those days was with conductors who have now become legendary names. Inevitably, some rehearsals and recordings could become highly tense and difficult. After one such rehearsal I offered to drive the conductor to his hotel. When we got into the car he said it had not been an easy morning but he would now forget all about it and look forward to the concert. To change the subject he asked me what make of car I was driving. No sooner had I said 'Morris' than he tried to open the door and leap out while I was still driving.

A clear, strong personality with deep convictions, certainly. Intolerant at times, possibly. But how refreshing and stimulating,

#### Alterations and additions to List of Members

among so much blandness and false *bonhomie*, to have known such a colleague. And how unexpected, behind that serious and forbidding front, to find a man of great humour. His imitations of Walter Legge, the founder of the Philharmonia, were so hilariously funny and became so well known that Walter insisted Gareth repeat these in his presence, to our delight. An excellent *raconteur*, he has the intelligence to sum up a person, a happening, quickly, see its humorous side and relate it to friends without being offensive or vulgar. But, best of all, he is without any pretension or humbug. How perceptive of RAM Club to have chosen such a resourceful President.

#### Town Members

Beaumont, Mrs Joyce, 3 Bodiam Close, Enfield, Middlesex  
Clarke, Sarah, 15 Dudley Road, Ashford, Middlesex TW15 2LG  
Galeone, Pierrette (Mrs Duncan), 44 Greenfield Gardens, London NW2 1GX  
Steptoe, Roger, 53 Gloucester Avenue, NW1 7BA  
Wareing, Deryck, 'Grasmere', Tilford Road, Hindhead, Surrey GU26 6SQ  
Wright, Stephen, 8 Stour Avenue, Norwood Green, Southall, Middlesex UB2 4HL

#### Country Members

Bennett, Hilary, 6 Solsbury Way, Fairfield Park, Bath, Avon  
Canetty-Clarke, Mrs Janet, Compton Gate, Compton Road, Lindfield, Sussex RH16 2JZ  
Carstairs, Nora, 6 Little Hame, Milton Keynes Village, Milton Keynes, Buckinghamshire, MK10 9AN  
Clampin, Ailsa, 6 Oakhurst court, Parabola Road, Cheltenham, Gloucester  
Cole, Dr William, 'Barnacre', Wood Road, Hindhead, Surrey  
Cratchley, Alison, 2 Crofton Way, The Ridgeway, Enfield EN2 8HX  
Deakin, Mrs Helen, 14 Sheridan Close, Hillside, Rugby, Warwickshire CV22 5RL  
Dixon, Dr Graham, Department of Music, University of Liverpool, 80-82 Bedford Street South, Liverpool 7  
Doran, Mary, 3 Woodside Grove, Stockton-on-Tees, Cleveland TS18 5EG  
Dupré, Tom, 2 Barns Hay, Old Marston, Oxford  
Faulkner Jane, 'Longfield', 4 One Tree Lane, Beaconsfield, Buckinghamshire  
Griffin, Claire, 14 Sollershott East, Letchworth, Hertfordshire  
Osbon, Lorna, 19 Shaldon Road, Horfield, Bristol BS7 9NN  
Page, Robin, 50 Alma Road, Carshalton, Surrey SM5 2PF  
Richardson, Claire, 58 High Firs Crescent, Harpenden, Hertfordshire  
Roadknight, Ann, 'Wychwood', 23 Huntingdon, Cradley, Malvern, Worcestershire WR13 5JZ  
Saville, Martyn, 97 Dorchester Road, Solihull, West Midlands  
Stanford, Anne, 40 Kewstoke Road, Stoke Bishop, Bristol  
Whittle, Mrs Mary, 7 Hantone Hill, Bathampton, Bath, Avon

#### Overseas Members

Edwards, Rebecca, De Voortmors, 7595 AA, Weerselo (O), Nederland  
Sillman, Mrs Colwyn, Vienna International School, A1190 Wien, Peter Jordan Strasse 70, Austria

Gareth Morris,  
FRAM, FRSA  
President of the  
RAM Club, 1982-3

Manoug Parikian



Photograph by Richard Adeney



Williams, Mrs Catherine, *Flat 22D, Block H20, Chi Fu Fa Yuen, Pokfulam, Hong Kong*

#### Student Members

Bale, Matthew, *Flat 1, St John's Church, 463 Kings Road, SW10 0LU*

Brain, Tina, *3 Cole Road, Watford, Hertfordshire WD1 3QR*

Brown, Graham, *20 Compton Road, N21*

Burbridge, Rachel, *The Old Vicarage, Sharow, Ripon, North Yorkshire HG4 5BN*

Campbell, Nicola, *150 Harley Street, W1N 1AH*

Crossley, Alison, *302 New Cross Road, SE14*

Daniels, David, *42 Greencroft Gardens, NW6*

Davis Greenwood, Claire, *8 Yew Tree Court, Bridge Lane, NW11 0RA*

Deamer, Penelope, *Park Farm, Old Warden, Bedfordshire*

Finkler, Lynne, *1 Byng Place, WC1E 7JJ*

Graham-Evans, Julie, *302/4 New Cross Road, SE14*

Higham, Mark, *70 Brackley Road, Towcester, Northamptonshire*  
Kredian, Nairy, *536 West Deer Park Road, Gaithersburg, Md 20877, USA*

Kurz, Christiane, *42 Greencroft Gardens, NW6*

Lorenzson, Catarina, *38 King Henry's Road, NW3*

Michael, Susan, *11 Surrendale Place, W9*

Newport, Christopher, *12 Landmere Grove, Skellingthorpe Road, Lincolnshire LN6 0PD*

Older, Tim, *7 Nicholas Gardens, W5 5HY*

Pells, Timothy, *20 Compton Road, N21*

Salt, Deborah, *11 Surrendale Place, W9*

Symcox, Angela, *104 Croxted Road, SE21 8NR*

Whitehouse, Cheryl, *'Fronds', Water Lane, Storrington, Sussex RH20 3LY*

#### RAM Concerts

##### Summer Term

#### Symphony Orchestra

13 July

**Berlioz** Overture 'Benvenuto Cellini', Op 23

**Sibelius** Symphony No 7 in C, Op 105

**Vaughan Williams** Serenade to Music

**Lutoslawski** Concerto for Orchestra

*Conductor* Maurice Handford

*Soloists* Anne Stuart-James, Susan Bullock, Deryn Edwards, Kirstine Mackenzie, Helen Willis, Mary Rose Langfield, Valerie Skinner, Sally Daley, Peter Bronder, Antony Rich, Timothy Evans-Jones, Philip Ball, Lynton Black, Charles Naylor, Haydn Jenkins, Brindley Sherratt (*coached by* Marjorie Thomas)

*Leader* Joseph Rappaport

#### Chamber Orchestra

2 July

**Prokofiev** Symphony No 1 in D, Op 25 ('Symphonie Classique')

**Mozart** Clarinet Concerto in A, K 622

**Mozart** Symphony No 40 in G minor, K 550

*Conductor* Lawrence Leonard

*Soloist* Paul Copas (clarinet)

*Leader* Julie Monument

#### Repertoire Orchestra

9 July

**Michael Zev Gordon** (student) 'Sky'

**Elgar** Sea Pictures, Op 37 (III, IV, V)

**Gary Sanderson** (student) 'Spektron'

**Vaughan Williams** Symphony No 4 in F minor

*Conductors* Maurice Miles, and Members of the Advanced Conductors' Class: Flemming Vistisen, Matthew Bale, Martyn Saville

*Soloist* Helen Willis (contralto)

*Leader* Justine Watts

#### Training Orchestra

14 July

**Gluck** Overture 'Iphigénie en Aulide'

**Mozart** Flute Concerto in G, K 313

**Delius** On hearing the first cuckoo in spring

**Malcolm Arnold** Four Scottish Dances, Op 59

*Conductors* Maurice Miles, and Members of the First-year Conductors' Class: Stephen Bull, Martin Smith

*Soloist* Jeanette Roebuck (flute)

*Leader* Stephen Burnard

Two special concerts were given to mark the retirement of Sir Anthony Lewis as Principal. The first of these was a 'Concert by the Faculties' and was given on 5 July by the Symphony Orchestra conducted by the Principal. Woodwinds, Brass and Percussion were represented by three movements from Handel's Music for the Royal Fireworks, Strings by the first movement of Bliss's Music for strings, Voices by the final chorus from Purcell's Ode on St Cecilia's Day (1692), with the RAM Choir and Sally Daley and Timothy Wilson (altos), Geraint Roberts (tenor) and Brindley Sherratt (bass); and Piano by Brahms's Variations on the St Antony Chorale, Op 56b played in the two-piano version by Jonathan Plowright and Jeremy Vowles. The second (on 8 July) consisted of pieces for brass ensemble by Haydn/Brahms/Nash, Farnaby and Poulenc, played by William Houghton and Ray Allen (trumpets), James Brown (horn), Harold Nash (trombone) and Patrick Harrild (tuba); Saint-Saëns's Introduction and Rondo Capriccioso, played by Ralph Holmes and Steven Naylor; arias by Mozart and Stravinsky sung by Kenneth Bowen with John Streets; piano pieces by Chopin and Prokofiev played by Hamish Milne; and a witty Finale written by John Gardner, who sang to his own accompaniment. Westmorland Concerts, in the Purcell Room, were given on 5 May by Lionel Handy (cello), José Feghali (piano), Michael Neill (bass and harp) and Marie Meyler (piano); on 26 May by David Curtis (viola), Malcolm Green (clarinet) and Caroline Clemmow (piano); and on 16 June by Carol Brown (flute), Keith Marshall (oboe), Mark Wildman (bass) and Iain Ledingham (harpsichord and piano). In addition to regular lunchtime concerts on Tuesdays, Wednesdays and Thursdays, recitals were given by Paula Bott (soprano) on 27 April, Winnie Wu (piano) on 4 May, Tina Gruenberg (violin) on 11 May, Susan Bullock (soprano) on 18 May, Sylvia Wang (piano) on 24 May, Joseph Sanders (oboe) on 1 June, Christine Teare (soprano) on 9 June, Jennifer Godson (violin) on 15 June, Verity Steele (violin) on 30 June, and John Jezard (viola) on 6 July.

#### Opera

**Purcell** 'The Masque in Dioclesian'

**Milhaud** 'Salade' (first performance in England)

10 and 11 June

Purcell



*Soloists* Susan Burgess, Jane Webster, Tom Lines, Ian Stockley, Sylvia Williams, Hermione Holt, Shirley Pilgrim, Kevin Walton, Philip Jones, Charles Naylor, Tomos Ellis, Nigel Cliffe, Kirstine Mackenzie, Gail Mortley, Lynne Davies, Howard Stapleton, Timothy Evans-Jones, Timothy Wilson, Geraint Roberts, Graeme Danby

*Chorus* Anne Stuart-James, Julie Charles, Deryn Edwards, Jane Ford, Carol Green, Sheila Lowery, Judith Russell, Tracy Webb, Elizabeth Woollett, Helen Willis, Sally Daley, Deborah Holmes, Mary Rose Langfield, Sarah Pudduck, Annemarie Sand, Julie Stancer, Valerie Skinner, Fiona Whitelaw, Peter Bronder, Jared Salmon, Philip Ball, Antony Rich, Geoffrey Dolton, Haydn Jenkins, Richard Knott, Nicholas Davies, Emma Clarke, Caroline Leeks

Milhaud

*Polichinelle* Jared Salmon

*Isabelle* Anne Stuart-James

*Rosetta* Elizabeth Woollett

*Tartaglia* Geoffrey Dolton

*Coviello* Antony Rich

*Le Docteur* Richard Knott

*Cinzio* Philip Ball

*Le Capitaine Cartuccia* Lawrence Wallington

*Director of Opera* John Streets

*Conductor* Nicholas Cleobury

*Producer and Designer* Anna Sweeny

*Lighting* Graham Walne

*Assistant to the Director* Mary Nash

*Movement and Choreography* Anna Sweeny

*French language coach* Pamela Stirling

*Stage Management* Maria Linger, Jeremy Davies

*Wardrobe* Margaret Adams

*Lighting operator* Lynton Black

*Leader of Orchestra* Julie Monument

**Kurt Weill** 'Little Threepenny Music'

**Alexander Goehr** 'Sonata about Jerusalem', Op 31

7 and 8 July

Goehr

*The narrator* Lawrence Wallington

*A mad boy* Susan Bullock

*Female chorus* Anne Stuart-James, Kirstine Mackenzie, Sally Daley

*Mime* John Eaton

*Director of Opera* John Streets

*Conductor* Nicholas Cleobury

*Producer* John Eaton

*Lighting* Lynton Black

*Staff Répétiteur* Mary Nash

*Stage Manager* Jeremy Davies

*Wardrobe* Tracy Webb

*Properties* Nigel Cliffe

*Leader of Orchestra* Julie Monument

Martyn Anderson, Karen Archard, Paul Archbold, Timothy Ashburner, Julian Atkinson.

Susan Baker, Caroline Balding, Kelly-Jane Baldwin, Imogen Barford, Jayne Barnes, Ruth Bass, Penelope Baum, Jane Beament, Stephen Begley, David Benedict, David Bennet, Mary

Bergin, Miranda Bingley, Rachel Bolt, Timothy Bourne, Peter Boxall, Patrick Brett-Young, Andrew Burke, Andrew Butler, Caron Butler.

Fiona Canfield, Gemma Carruthers, Nicholas Carter, Theodore Charalambopoulos, Wendy Clark, Catherine Clarke, Nigel Clarke, Allan Clay, Susan Collier, Brian Connor, Deborah Coombes, Phoebe Corke, Rowan Cozens, Frances Cramp, Sarah Craven, Andrew Cruickshank.

Julia Dalby, Thomas Davey, Harriet Davies, Shirley Dawson, Judy Day, Lorraine Deacon, Kenneth Dempster, Christopher De Villiers, Gillian Donaldson, Heather Duncan, Marjorie Dunn.

Susan Edge, Janet Edwards, Juliet Edwards, Charles Ellis, Mhairi Ellis, Jacqueline Ellison, Janet Emptage, Rupert Enston, Yenn Chwen Er, Gail Evans.

Inge Fabricius, Matthew Fairman, Julian Faultless, Lionel Ferer, Emma Feilding, Kim Foster, Shirley Fry.

Sarah Gaye, Richard Gibbons, Hilary Giles, Catherine Girard, Evelyn Glennie, Desne Gobie, Erica Grajner, Michael Greenwood, Karen Gregson.

Natanya Hadda, Judith Hall, Helen Hanson, Anne-Marie Hetherington, Pauline Hickman, Martin Hockey, Martin Hogben, Joy Hoggarth, Judith Horsnell, Caroline Howard, Alison Howell, Catherine Howell, Gareth Hughes.

Rebecca Jackson, Nathalie Jacquet, Sarah Jefferies.

Robert Kay, Grahame King, Leon King, Helena Kirk, Anna Knowles, Robyn Koh.

Janet Lee, Steven Lee, Dominic Leitner, Dorothy Linell, Carolyn Littlewood, Philip Lloyd-Evans, Fiona Lofthouse, Emma Lovell, Donald Lowe, Christopher Luetchford, Ian Lynch.

Iain Maclean, Kevin Mair, Timothy Mallett, Sasha Manning, Paul Marleyn, Jeremy Martin, Marie-Veronique Matarasso, Elizabeth Matthews, Stephen McDade, Nigel McDonald, Susanne Mears, Stephen Medland, Stephen Merriman, John Milne, Haesung Min, Scott Mitchell, Oto Miyaoi, Anthony Moffat, Håkan Molander, Marios Molandonis, Clare Morgan, Jonathan Morgan.

Harriet Needham, Rie Nakajima, Lydia Newlands, John Nicolson. Helen O'Connell, Yoko Ono, Martin Outram, Frances Ovenell.

Martin Palmer, Stephen Panchaud, Joanna Parcell, Jean Paterson, Mark Pavis, Emma Penfold, Clare Pitchford, Graham Powell, Hania Prawdzic-Golembarska, Duncan Prescott, Emma Pritchard.

James Rattigan, David Rawsthorne, Karen Richardson, Jane Ridley, Elisabeth Roberts, Helen Roberts, Adrian Rowlands.

Rodolfo Saglimbeni, Ann Salter, Fiona Sampson, Timothy Seddon, Amanda Shearman, Rachel Sherry, Frances Shorney, Carole Smith, Katie Smith, Paul Smith, Peter Smith, Janet Solomon, Jayne Spencer, Fiona Stephen, Alison Street, Adrian Sutcliffe, Malcolm Swan, Rosamund Sykes, Richard Symons.

Julian Taylor, Lorraine Temple, Deborah Thorne, Akiko Totsuka, Byron Turner.

Christopher Ventris.

Andrew Waddicor, Lindsey Walton, Timothy Whittick, Mary Whittle, Alan Wileman, Kate Willson, John Wood, David Wythe.

## New Students

## Autumn Term 1982



## The Students' Union

President Deborah Salt  
Vice-President Susan Michael  
Treasurer Gavin Stevens  
Social Secretary Graeme Danby  
Sports and Societies Officer Andrew Forbes  
Welfare Officer Joanne Gawne  
Publicity Officer Neil Farley

## Editorial

Susan Michael

Having gaily passed the worries and responsibilities of the Students' Union Presidency onto my successor, Debbie Salt, it is now extremely pleasant to look back upon my own year of office!

Amongst the Summer Term's activities was a screening of the very popular film *Airplane*, which attracted one of the largest and most appreciative audiences I think I have ever seen at a RAMSU film. Also there was the annual Summer Ball, held this year at the Porter Tun Room at the Barbican. Featured were Max Collie and his Rhythm Aces, and I am sure everyone who went would agree that the evening was a great success.

Ironically perhaps, one of the most successful events of the term took place during the holidays, when we took a very small Chamber Orchestra of Academy Students up to Ashover, a small village in Derbyshire, to do two concerts in the local parish church. Matthew Bale was the conductor, and the soloists were Lorna Osbon (violin) and Deborah Salt (flute). We all had an absolutely marvellous time, the concerts were well attended and of a very high standard indeed. I do hope this is something that can be continued and developed upon in the future. Not only are such trips valuable professional experience in the musical sense, but they are great fun.

In conclusion, I would like to thank all the members of the Executive Committee who worked with a spirit and sense of humour throughout the year for which I am very grateful.

## The Ashover Festival

Deborah Salt

The Ashover Festival was, on reflection, a great achievement—not only in bringing music of a high standard to a rural area, but also in improving the relations between students from the RAM. During the four days that we were in the village people that had merely been on nodding terms in the Academy were drawn together by the act of playing beautiful chamber music together and also by the amazingly friendly atmosphere that was present from the moment we first got on the coach until the minibus had dropped the last student off in the early hours of Monday morning.

This 'atmosphere' pervaded the whole festival, reaching into the homes of the families where the musicians were staying to such an extent that one host, who had not wanted any students in case they were a bad influence on his children (the youngest of whom was eighteen!) has already asked his students back for next year's festival. The hosts were truly marvellous—giving us so much food that we usually went into rehearsals with our stomachs hanging over our belts. One female member of the orchestra weighed herself on both arrival and departure and found that she had put on 5lbs in four days. The concerts were very successful with near-capacity audience both nights. The hard work done in the rehearsals and the relaxation in the 'Crispin' and the 'Black Swan' had obviously paid off. The lively tempo of the finale of Schubert's fifth Symphony could have won an Olympic Gold medal but we settled for a standing ovation and used the movement as our encore and farewell to Ashover '82.

Paul Sutherland

## Iannis Xenakis and Symbolic Music

Frederick Scott



Iannis Xenakis

To conclude I can only say that the Ashover Festival was an undertaking worthy of repetition, and may '83 be both as enjoyable and successful as '82.

Ashover was the sort of festival which was a joy to take part in, for reasons other than going and playing music, which is what we all want to do anyway. Apart from the impeccable organisation which ran from start to finish like a well oiled machine, the irreproachable musical directorship and conducting of Matthew Bale, and the first-class accommodation and hospitality, there was—Nottingham Home Bitter. Nottingham Home Bitter made the three-and-a-half hour journey from London seem like a distant, vaguely inconvenient dream and when we got off the coach (happence outside the 'Crispin' Inn . . .) the clear Derbyshire air and the Home Bitter made everything worthwhile. And that was *before* we had played a note. We still had the pleasures of Bach, Mozart and Stravinsky to come.

In a previous article (*The RAM Magazine* No 228) I showed how in the mid 1950s the composer Iannis Xenakis formulated a radically new theoretical rationale for the construction of music based on the mathematical Theory of Probability. The works composed around this period, *Pithoprakta* (1955–6), *Achorripsis* (1956–7) and *Syrmos* (1959) are examples of Stochastic Music; the procedures involved in the composition of these pieces being derived from the laws of the calculus of probabilities. Since that time, Xenakis has devised other techniques of composition which have a basis in mathematical thought, notably Strategic Music (derived from Game Theory) and Symbolic Music (based on Set Theory). The present article will serve as an introduction to Symbolic Music and will demonstrate how Mathematical Logic, in the form of the Theory of Sets, is used in the composition of music.

### Symbolic Music

Symbolic Music may be defined as the realisation in sound of a complex of logical operations imposed on sets or classes of pitches. In *Herma: Musique Symbolique pour piano* (1960–1) 'the plan of operations is derived from a particular branch of Set Theory, the Boolean Algebra of Classes. (The principles of Boolean Algebra were formulated by the English mathematician George Boole (1815–64).) A Boolean function is used to calculate the maximum number of operations of union (+), intersection (·) and complementation (̄) which can be obtained with a number of sets each of which intersects with the other, *ie*, some elements must be common to all the sets. Three sets will give a maximum of seventeen such operations which can be written as follows, for F(A, B, C):

$$F = A \cdot B \cdot C + \bar{A} \cdot \bar{B} \cdot C + \bar{A} \cdot B \cdot \bar{C} + A \cdot \bar{B} \cdot \bar{C}$$

Xenakis points out that this same function can also be obtained with ten operations,

$$F = (A \cdot B + \bar{A} \cdot \bar{B}) \cdot C + (\bar{A} \cdot B + A \cdot \bar{B}) \cdot \bar{C}$$

He uses the comparison of the components of both forms of the function F to provide the structure of the piece, which consists of a gradual discovery of the elements of each form of the function conducted on two parallel planes—a simultaneous progress towards the function:

$$F = A \cdot B \cdot C + \bar{A} \cdot \bar{B} \cdot C + \bar{A} \cdot B \cdot \bar{C} + A \cdot \bar{B} \cdot \bar{C} = (A \cdot B + \bar{A} \cdot \bar{B}) \cdot C + (\bar{A} \cdot B + A \cdot \bar{B}) \cdot \bar{C}$$



### *The Form and Structure of 'Herma'*

For ease of analysis *Herma* may be divided into two sections, the first of which (pp 1–11 of the score), is an exposition of the three classes of pitch A, B and C. The very opening of the piece consists of a presentation of the Universal set R of pitches, the elements of which set are represented by the eighty-eight notes of the piano keyboard. The three pitch sets A, B, and C are then presented sequentially, followed by their complements in the order  $\bar{A}$ ,  $\bar{B}$ ,  $\bar{C}$ . (The complement of a set is defined as that set whose elements are in the Universal set but not in the set itself; for example  $\bar{A}$  is the *complement* of A with respect to R.) The four sets R, A, B and C having been exposed, the second section of the piece (pp 12–20) constitutes the bi-planar presentation of the two forms of the function mentioned previously. Xenakis uses the classes R, A, B and C to form other sets by imposing on them the operations of *union*, *intersection*, and *complementation*. For example, the *union* of two sets A and B ( $A+B$ ) is that set containing all the elements of both A and B; the intersection of two sets A and B ( $A \cdot B$ ) is that set containing only those elements common to both A and B. The sets derived from this procedure, the subsets of F, are presented successively. The fact that the operations are occurring on two parallel planes means that the presentation can also be said to be simultaneous; the exposition on plane one of the subsets ( $A \cdot B \cdot C$ ), ( $\bar{A} \cdot \bar{B} \cdot C$ ), ( $\bar{A} \cdot B \cdot \bar{C}$ ), ( $A \cdot \bar{B} \cdot \bar{C}$ ) coincides with the exposition on plane two of the subsets ( $A \cdot B + \bar{A} \cdot \bar{B}$ )  $\cdot C$  and ( $A \cdot B + \bar{A} \cdot \bar{B}$ )  $\cdot \bar{C}$ . (See *Formalized Music*, fig VI–14, p 176). The piece concludes with a statement of the function F which has been defined by the accretion of the subsets throughout section two.

It is important to note that the sets, considered as abstract entities, form the *outside-time* architecture of the piece, that it is to say they are repositories of the pitch elements of the sets. The sets are subsequently materialised *in-time* with the aid of Stochastic techniques. (A detailed plan of the *in time* sequential occurrence of the sets can be seen in *Formalized Music*—Temporal Flow Chart, fig VI–15, p 177.) The elements of the pitch sets are presented stochastically, that is unrestrictedly, ensuring the minimum of constraints or laws governing the ordering of the appearance of notes, in order not to disrupt either the basic plan of operations or the logical relationships existing between classes; that the sets are presented in an analogous fashion aids the perception of the plan of operations. The use of different dynamic levels also helps to clarify the construction of the composition; for example, in the second section of the piece, the simultaneous bi-planar exposition of the subsets of the two forms of the function F, plane one is characterised by the dynamic levels *f* and *fff*, and plane two by the dynamic levels *ff* and *ppp*.

A detailed analysis of the stochastic procedures involved in the realisation of the classes is unfortunately beyond the scope of the present article, however, an insight into Stochastics, and how they are employed in *Herma* may be found in *Formalized Music* by Iannis Xenakis (Bloomington and London, 1971). The reader is also encouraged to study the score of *Herma* (Boosey & Hawkes).

### **The RAM Magazine**

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